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## TRADITIONAL ARCHITECTURE TEO-COSMOLOGY HINDU SOCIETY IN BALI

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### Abstract

The architecture of the traditional buildings of Hindu people in Bali is a form of implementation of the combination of material and spiritual dimensions. The combination of these two dimensions form the energy and strength in the building that is created, so as to provide a sense of comfort and quiet in the person who occupy it. In the belief of the people of Bali, the process of building construction is not just to build, but done with the stages and planning, both from good days up to the means of ceremony. This is because the building is not only used as a residence, but also used as a place to carry out various ceremonial activities. Strong spiritual values can be felt in the traditional Balinese house architecture that is now widely seen by many tourists who visit Bali. this is because the energy radiated from the building is a representation of the spiritual value which is the power of the gods bersthana on the building that makes people see the calm and awe of the spirit value contained in it.

**Keywords:** Teo-Cosmology; Traditional Architecture; Balinese Society

## I. INTRODUCTION

Balinese traditional architecture is a manifestation of the fulfillment of space needs as a place of activity in carrying out social, cultural, economic, material and spiritual life. Thus, traditional Balinese architecture includes not only physical aspects but also non-physical aspects. In the realization of traditional Balinese architecture may not only be based on exact, rational but also based considerations of taste, aesthetics are even highly possible also based on considerations that are spiritual in accordance with beliefs, customs and religions are believed. As a manifestation of the views and attitudes towards architecture as above is the creation of an architecture architecture that is related, integrated, and intact with the physical form of all aspects of Balinese life. Balinese traditional architecture is not stand-alone but always influenced and influenced aspects of Balinese life. Thus the traditional Balinese architecture as one of the existing physical order forms in Bali can be presumably believed to have such high values and needs to be sought, secured, developed and applied in architectural manifestations in the future (Sastra, 2004 : 2).

The concept of traditional Balinese architecture always refers to concepts that have been outlined by previous ancestors, both those written in the sacred libraries that are still inherited until now such as Asta Kosali Library, Asta Earth, and Wiswakarma teachings as well as in direct narrative through practice. Asta Kosali is the first source and also supported by other sources in determining the layout of a work of Balinese Architecture both covers the problems of parahyangan, pawongan, and palemahan. Besides, it also regulates the issue of padewasan or good day in carrying out the building arrangement, because the concept of Balinese architecture is also inseparable from the Hindu religious concept that is the balance between the element of sekala with niskala so as to achieve jagadghita.

The existence of Balinese homes, which are predominantly Hindus, must be complete. Whether the location of the house, sanggah or merajan, kitchen, and jineng. The location of this

house has certain rules in accordance with the norms of traditional Balinese architecture, where the norms are motivated by the norms of religion, beliefs and local customs. According to the concept of Tri Hita Karana, mentioned the house should be owned by every resident who serves as a residence. Bali Provincial Regulation number 2, 3, and 4 of 1974 outlines that buildings in the Bali area should reflect traditional Balinese architecture.

The current trend, with the increasing lack of understanding of Hindu society, the placement of homes undergo a shift in terms of both the layout and the type of building materials. Just as in modern times as it is, a man wants to build a complete house, but lack of understanding of the concept of Asta Kosali makes them to take the quick way to build a house without using the concept of Asta Kosali. Accurate calculation system in the formation of building structures based on the concept of kosala kosalan kosali form a match and the position of a beautiful house and comfortable for people who live in it. So the understanding of the structure and theological concepts in the construction of buildings based on the teachings of kosala kosali kosali need to be applied and develop in the construction of houses balinese architecture.

## II. METHOD

This study used a qualitative approach with a library research method (literature study), in which Hindu religious education as a moral-spiritual value base must be able to be a solution to the emergence of the globalization effects. The concept of multicultural-religious education was a combination of multicultural education concepts that emphasize respect attitude towards diversity with the concept of religious education, which emphasizes submissive attitudes towards God's commands. Data collection was carried out by studying relevant libraries that rise humanist and religious humans. The data analysis technique used was content analysis. Data analysis can be done through data display stages, data

reduction, data verification, and conclusions.

### III. RESULTS AND DISCUSSION

#### 3.1 Theology of Sanga Mandala on Building Process

The determination of the basis of the traditional architecture of the Hindu community in Bali is determined by exact calculation and refers to the padewasan system (good day), indicating that the building is made with a mature design as a shelter in accordance with the structured division in a yard. The structure of the building is neatly arranged in a yard area consists of parts called mandala. In each mandala has its own function and meaning as a form of limitation of activities that can be held by people who live in the house. The division refers to the concept of theology of sanga mandala. Theology deals with belief in divine values in the beliefs of the Balinese, Sanga means Nine, and mandala means territory. So the theology of sanga mandala is nine division areas as a form of belief in divine values that is adapted to function in a building or residence. In the theological aspect of the god associated with the building is known as Bhagawan Wiswakarma, with the executor referred to by the term undagi.

Theology of sanga mandala is divided into three axes of the parts of the axis of religion, earth axis, and the axis of the cosmos. The distribution of axes in the system of the mandala sanga, forming the main concept (upstream, luan, top), middle (middle, meten), and nista (teben, downstream, down) leading to position or division of territory having certain functions and meanings. Primarily positioned as a sacred place or a cleansed area, madya is used as a place of human activity or a house of residence, and nista is positioned as a roomy or yard. Religious axis refers to the solar travel system (solar) in three important parts, namely rising, tajeg, and sunset. The rising of the sun from the east (kangin) as the upper part (luan, main), the sun is on top called the solar tajeg, where the sun is directly above the head positioned as methane (middle, middle), and when the sun sets in the west referred to as Teben (nista). The journey of the sun as laying the basic position or mandalam in the Hindu

community building in Bali is called by the term kangin-kauh. With the axis of religion that refers to the sun (solar) is expected to provide a bright path and lead people in a bright direction.

The axis of the earth as a material form within the scope of the macrocosm is built on natural elements or natural components that exist. If the axis of religion refers to the sun system with the concept of kangin-kauh, while the axis of the earth refers to the concept of kaje-kelod. Earth axis positioned nature into three parts, namely the symbol of the mountain, the symbol of the land, and the symbol of the ocean. The mountain functioned as a symbol of life and spiritual ascent termed kaja (main). Mainland (madya) functioned as a place of human activity in the social and religious sphere, and the sea functioned as a fusion of all derived from land and mount positioned with the term kelod (nista). So in this case kaje-kelod has a meaning as the concept of amerta in life. The building that is formed on this concept, refers to amerta for the welfare of man himself in living his life.

The axis of the cosmos which is the division of nature in the horizontal dimension is also called the tri loka which is the three levels in the universe which is divided into the bhur loka (lower realm), the loca bhuwah (middle nature), and the swah loka (upper realm). Bhur loka (underwater) is a place for the physical life that goes on life activity in this world. Bhuwah loka (middle nature) is a place for the spirit or soul of the creature after death that is still in the process of purification. And swah loka (upper nature) is a place that is positioned sacred because the place of the gods as a manifestation of Ida Sang Hyang Widhi Wasa.

The three axes as a theology concept of sanga mandala, used as a reference by the Hindu community in various aspects of life, whether in development, determination of adults (good days), as well as the implementation of a ceremony. The functional layout is different according to the division of mandala in the theology concept of sanga mandala refers to the nawa sanga system, that is the Nine gods who control the Nine corners. These nine gods are east of the god of iswara, southeast of

maheswara gods, south of brahma gods, southwest of rudra gods, west god of mahadewa, northwest of god sangkara, north god wisnu, northeast of sambhu god, and in the middle god of siwa. The ninth god of the gods according to sanga mandala has been positioned in accordance with the assignment in performing its role in a yard. The description shows the basic laying of the development of Hindu society in Bali is not arbitrary. However, careful calculation and consideration is used as a reference for the development so that the structure of the building and the person occupying it will feel comfortable and calm being there.

### 3.2 Cosmological Structure in Building Layout

Establishing a house building based on the concept of Asta Kosali is realizing a life. Logical, ethical and aesthetic values are contained in the preparation, building process and use of the building. Consolidation of aesthetics in house building in proportion, composition, decoration and material usage. The beauty of the building is the harmony of the building, the natural man and his environment. In accordance with the nature of the division of space according to the concept of Tri Angga, in pambangunan a house building also has rules in establishing a building in accordance with the parts described above. The stage starts from the stage of implementation with the measurement, followed by construction, assembly and completion of Windhu (1984: 37).

Building a traditional Balinese house built with the right materials and measurements so that later the building has a uniqueness and can stand firmly in a very long period of time. In the building of a traditional Balinese architecture there are elements or parts that make up the building of the house itself. Elements in a traditional Balinese house building is based on Tri Hita Karana and Pengider-ideran (Dewata Nawasanga). Tri Hita Karana (the three causes of happiness and prosperity in life) is the element of God / soul is Parahyangan / Pamerajan. Element Pawongan is human and Palemahan is element of nature / land. While Dewata Nawasanga

(Pangider-ideran) is the nine strength of God that is the gods who keep all corners of the wind for the balance of this universe.

Teachings The conception of housing realities of Hindus is the foundation and layout, layout and layout of buildings that can be divided into:

- a. Balance Nature is a form of Hindus show the forms of balance between the gods nature, human nature and Bhuta nature (environment) embodied in a single housing there is a place of worship, residence and yard with the coral reefs known as Tri Hita Karana.
- b. Rwa Bhineda is manifested in the form of upstream (downstream). The meaning of upstream is the direction / rising of the sun, the direction of the mountain and the direction of the highway (great margi). The embodiment of purusa-pradana is in the form of provision of natar, as a space which is a meeting between Akasa and Pertiwi.
- c. Tri Angga and Tri Mandala in the outline of Hindu yard is divided into 3 parts (Tri Mandala) that is Uttama mandala which is the placement of the main value building (place of worship). Madhyama Mandala which is the placement of buildings that are worth the middle (residence of residents) and Kanista Mandala which is the placement of buildings worth the canista (cage). If seen in each building is divided into 3 parts (Tri Angga) is Uttama Angga is the roof, Madhyama Anga is a building body consisting of poles and walls, and Kanista Anga is the batur (foundation).
- d. Harmonization with enviromental potential is realized by exploiting local potential such as building materials and Hindu building principles.

The division of the elements above are the elements that form in the construction of a building, where the materials used are from nature such as wood materials in making the house is a jackfruit wood (ketewel) belonging to Prabu wood, teak classified wood Patih, Sentul classified wood Pangalasan, Taep classified as

Aryan wood, Sukun classified Demung and Endep wood including wood tumenggung whose strength is adjusted to the function of each element.

### 3.3 Elbow in Building Layout

Elements of home construction work is made with the right measurement (elbow) to build a house can be built properly. In a house building there are 3 types of size (elbow) principal, namely the size of the workmanship yard (elbow yard), the size of the courtyard (natah) to determine the layout of buildings (elbow natah), and size for construction work bale). The elements of house-forming have their respective functions, both as a reinforcement and provide elements of beauty. Undagi who build houses have certain ways and methods to use these elements to form into a sturdy and beautiful house building.

In general, a traditional Balinese housing has a layout that is seen from the concept pengider-ider. This layout concept follows the function of each building. As buildings that have different functions, each building occupies a different zone, the layout of a house building into three zones ie kamine kamine utama (northeast) for sanctuary (sangguh / pamerajan), zone madia in the middle for space- residential space with the arrangement of buildings surrounding an empty space called natah, zone nista kelod kauh (southwest) for public service called palemahan. As is the case with other traditional Balinese buildings, to determine the spacing used in each building using the basis of existing calculations on palm leaves Asta Kosali. The ranks of the heavenly or residential building in accordance with the description of Smreti Asta Bhumi / Asta Kosali set the number with Asta Dewata / Astawara: sri, senses, teacher, yama, ludra, brahma, kala, uma. Benchmark calculation of the foundation / paturon rock with so many looks + 1 looks ngandang (pengurip name).

Thus the measurement on each building is based on the calculation of wasta. Background of why the layout of the building uses asta wara calculations to be believed to be the eighth asta wara omnipotent nature of God in its

manifestations of god goddesses, among others, Dewi Sri, Dewa Indra, Dewa Guru, Dewa Yama, Dewa Ludra, Lord Brahma, Kala God, and Goddess Uma, who as the basic benchmark of size and later expected the gods are able to give strength to each building so that it can stand strong and sturdy, as well as the addition of the one looks ngandang look at the last count has the intention to further reinforce confidence in the process of giving the soul against each building.

According to its function, the building mass distance is measured from the bale of mete batch called paturon with the count of Asta Wara: Sri, Indra, Guru, Yama, Rudra, Brahma, Kala, Uma.

- a. Sri, the measure used to measure the distance of multiples of the foot from paturon to the barn.
- b. Indra or Guru, the measure used to measure the distance from the kangin side wall to the moon.
- c. Yama, the measure used to measure the distance to the middle
- d. Rudra, the measure used to measure the distance to the cage
- e. Brahma, the measure used to measure from the barn to the kitchen
- f. Kala, the measure used to measure the distance bebaturan gedong taksu in pamerajan or sangguh to bale paturon bale and angular distance batura paturon kelod to the corner beb da bebaturan.
- g. Uma, the measure used to measure the distance of the wall side of the yard to the paturon building.

Regarding the layout, according to the guidance of Aston Kosali lintar literature, the correct layout in building a traditional Balinese house, as placing each of the buildings in its correct location will bring peace, harmony, and well-being to the homeowner. As according to Bendesa (1982: 41) placement of each building as follows:

- a. Placement of Sacred Building Location (sangguh / merajan)
  1. Kemulan Kemulan, from the edge of the wall in the east to the west 7 looks

- + 1 looks ngandang.
  - 2. Piyasan, from Kemulan to the west 11 looks + 1 looks ngandang.
  - 3. Taksu, from the middle between Kemulan and Piyasan drag to the north in accordance with the circumstances established Taksu.
  - b. Placement of Housing Buildings
    - 1. Sakutus, from Piyasan to the west as far back as 7 looks + 1 looks hangs.
    - 2. Bale Gede (Sakaroras), from Sakutus a distance of 10 looks + 1 looks ngandang.
    - 3. Kitchen, from Bale Gede as far as 6 looks + 1 looks ngandang to the west.
    - 4. Granary, distance 17 + 1 looks looking to the north (east) from the kitchen.
    - 5. Kori, for the yard facing east, measure from the northeast corner to the south, the length of the yard divided by 9, the designation of each part: 1. Wekasing pain, 2. Kinabakten, 3. Likes mageng, 4. Dana teka, 5. Kabrahman, 6. Dana wredi, 7. Nohan, 8. Series evil, 9. Dirga yusa.
    - 6. Kori, for the south-facing yard, measure from southeast to west corner of the yard width divided by 9, the designation of each part: 1. Great baya, 2. Enemy makweh, 3. Wredi gold, 4. Wredi guna, 5. Danawan, 6. Brahma stana, 7. Likes mageng, 8. Kapiutangan, 8. Karogan kala.
    - 7. Kori, for the yard facing north, measure from the northwest corner to the east, the width of the yard divided by 9, the designation of each part: 1. Tan panak, 2. Kawikanan, 3. Nohan, 4. Kadalih, 5. Danawan, 6. Kapiutangan, 7. Likes mageng, 8. Kawisesan, 9. Kawigunan.
    - 8. Kori, for yard facing west from north to north corner, length of yard divided by 9, designation of each part: 1. Baya Agung, 2. Enemy makuweh, 3. Wredi gold, 4. Wredi guna, 5. Danawan, 6. Brahma stana, 7. Kina bakten, 8. Piutangan, 9. Karogan kala.
  - c. The size of the yard is good (hayu)
    - 1. The size of an elephant
      - a. From north to south 15 fathoms, from east to west 14 fathoms
      - b. From north to south 11 fathoms, from east to west 10 fathoms
    - 2. Size Dwaja
      - a. From north to south 13 fathoms, from east to west 12 fathoms
      - b. From north to south 9 fathoms, from east to west 8 fathoms
    - 3. Wreksa size
      - a. From north to south 12 fathoms, from east to west 11 fathoms
      - b. From north to south 8 fathoms, from east to west 7 fathoms
    - 4. Lion Size
      - a. From north to south 13 fathoms, from east to west 12 fathoms
      - b. From north to south 9 fathoms, from east to west 8 fathoms
- According to the lontar above states that the laying of each house building affects the life of the owner of the house. The public belief in the truth of it also affects the people to build houses in accordance with the provisions of the Asta Kosali concept, which has been believed to have existed since ancient times. In accordance with the nature of the division of space according to the concept of Tri Angga, in pambangunan a house building also has rules in establishing a building in accordance with the parts described above. The stage starts from the stage of implementation with the measurement, followed by construction work, assembly and settlement. Can be explained the stages in building a building that is:
- a. The yard measurement determines the length and width of the yard side and the chamber door entry placement selects one part of the division into nine occupied sides. Each section is calculated from the direction of the upstream to bring good and unfavorable effects that can be selected according to the propensity of the owner.
  - b. Construction work begins by creating a

unit of measure called gegulak, a bamboo as the basic standard along the pole

- c. Assembling the center frame above the squatting as a pile foundation.
- d. Installation of roof construction.
- e. Installation of the setting is determined by a pendant wedge that projects the dedalas (tadaalas) edge of the roof truss to the edge of the floor.
- f. Final completion of decorating bebaturan, wall wall, smoothing the elements of construction, cutting and smoothing the bottom edge of the roof, completion of decorative.

The whole of the stages in establishing a building above is based on the concept of Asta Kosali which aims to give birth to a new life of natural objects. It is no longer called stone, wood, bamboo or reeds, it is already turned off, and is turned on in the form of the building. Where traditional Balinese buildings are known to be earthquake-proof and shock-shattering, compared to concrete buildings that appear to be robust and stately. In addition, in each construction adjust to the size of the person who will use or inhabit the place and the building. The placement and measurements as mentioned above basically adjust to the conditions or conditions in which the field will hold development. These measures can be divided into several parts, namely:

- a. Depa can be divided into three parts, namely, depa alit, depa madia, and depa majung. Depa alit is a calculation of the length of the hand from the left hand to the tip of the right hand, the depression of madia is the calculation of the length of the hand from the top to the sole of the foot, while the majestic depa is the calculation of the length of the hand from the top to the tip of the foot that is stuck (Windhu, 1984). Meanwhile, according to Bendesa (1982), the calculation of the depa can be divided into two, namely the depa alit and the great depa. Depa alit is the calculation of the length of the hand from the tip of the left hand to the right

hand end with the circumstances of the clenched hands, while the great depa is the calculation of the length of the hand from the tip of the left hand to the right hand end with the state of the open hand.

- b. Ahasta, is a calculation of the index finger up to the elbow.
- c. Alengkat, is a calculation of the thumb until the middle finger is dilated.
- d. Stirrup, is a calculation of the thumb until the tip of the index finger is dilated.
- e. Amusthi, the calculation of the fist from the tip of the thumb to the little finger.
- f. Apear, calculations from the heel of the foot (the back of the foot) to the tip of the thumb.
- g. Atandang ngandang, half the calculation of atampak.
- h. Sademak, the calculation of the fist with the thumb inserted inside the other fingers, calculated from the slope between the top of the hand and the bottom of the hand.
- i. Anyari kacing, the average size of the tip of the little finger
- j. Anyari lek, the size of the top ring finger.
- k. Anyari lenjong, the average size of the middle finger.
- l. Anyari seven, the average size of the index finger.
- m. Auseran seven, the size of the useran tip of the index finger.
- n. Aguli, the size of the middle segment on the index finger.
- o. Tri adnyana, the size of three knuckles on the index finger.
- p. Pitung gana, size three and a half aguli.
- q. Kangan angan kana, the size of four aguli segments.
- r. Sigra pramana, size of four and a half aguli segments.
- s. Panca brahma password, the size of five aguli segments.
- t. Sangga, size five and a half aguli segments.

These twenty sizes are measures that can be adapted to the circumstances of measuring

development in the field. In addition, also in the manufacture of buildings, also requires calculations in ribs, galar, and likah. Ribs intended on the roof of the building, galar is used on the bedding, and is a frame rong skies that are parallel to the bundle of bundles. The division according to Nadia (2006: 53) is as follows:

- a. Calculation of the number of ribs or usuk as follows:
  - Sri: well used for jineng (granary)
  - Wredi: good for home meten (bed)
  - Dragon: good for kori
  - Hyang: good fortune building a shrine
  - Mas: good for any building
  - Pirak: good for trading places
- b. Calculation of the amount of galar as follows:
  - Galar: calculation for bed
  - Galir: calculation for the place of trade
  - Galur: calculation for the place of the deceased
- c. The calculation of the number of Likes as follows:
  - Married: a good multiplicity of beds
  - Wangke: multiples for the deceased
  - Wangkong: frequent multiples of sleep cause lumbago

The whole calculation described above is the satyam (truth) aspect used in the concept of development in the kosala kosali kosali. So in the implementation if there are differences in accordance with the mentioned, it can affect people who inhabit a territory or building a house. So the truth is meant in the concept of aesthetics is the truth in calculating and planning both in terms of shape and size used in the development process to fit the religious literature.

### 3.4 Implementation of Sthana Ida Sang Hyang Widhi Wasa

On Building Each building that has been positioned in place based on its function in a yard, and processed in the form of ritual from the beginning of manufacture until akhir believed the building is no longer only a composed wood, or haya merely assemblies of the elements only.

However, the building has been turned on and has a soul that suits its inhabitants. The existence of the ceremony ngeruak, memakuh, paddling, ngulapin and melaspas is a manifestation of the process mensthanakan strength Ida Sang Hyang Widhi Wasa on the building. In accordance with the purpose and function, each building there is a god or goddess bersthana, and has a great influence for people living in the yard. Both as a guard concept, a supervisor, a helper, or as a guide in family life.

Sthana from the manifestation of Ida Sang Hyang Widhi Wasa on each building, of course it is in accordance with the duties and functions. So that the worship system that is different with the gods are worshiped. The manifestations corresponding to those expressed in Lontar Gong Besi, Lontar Purwa Bumi Kamulan, Lontar Purwaka Earth are as follows:

|  |  |
|--|--|
| Angkul-angkul                                  | : The Kala   |
| Apit lawing left                               | : Sang Adhi Kala   |
| Apit Lawang Right                              | : The Maha Kala  |
| Aling-aling                                    | : The Dora Kala  |
| Lebuh  | : The Sunya Kala   |
| Panyengker Wall                                | : The Bhuta Nginte   |
| Kangin Kang's Killer                           | : The Sri Raksa  |
| Kelod Kangin's Pengengker                      | : The Guru Raksa   |
| Kelod Kauh Penyengker                          | : The Rudra Raksa  |
| Kaja Kauh Fighter                              | : The Kala Raksa   |
| Natah / Empty Space                            | : Sang Hyang Siwa Raksa and Sang Hyang Durga Raksa           |
| Palinggih Surya Natah                          | : Sang Hyang Siwa Reka / Ratu Anglurah Wayahan tebeha        |
| Panunggun Karang                               | : Sang Hyang durga   |
| Manik / Ratu Anglurah Nyoman Sakti Pengadangan |  |
| Natah umah                                     | : Sang Kala Bhucari / Sang Hyang Durga Raksa and Hyang Mraja |
| Bale Daje / meten / peturon                    | : Sang Hyang Wiswakarma                                      |
| Bale Daging                                    | : Bhatar Indra   |
| Bale Dauh or Loji                              | : God of Mahadeva  |
| Bale Delod                                     | : Lord Shiva   |
| Paon   |  |
| Cangkem paon                                   | : God of Utasana   |
| Pelangkiran Paon                               | : God Brahman and Sang Hyang Pawitra Saraswati               |



|  |                       |
|--|-----------------------|
| Baturan Paon                                   | : The Kala Mukti      |
| Padangan (Kitchenware): Bhuta Kuncang-buttoned |                       |
| Well   | : Lord Vishnu and     |
| Sang Bhuta Ngilo                               |                       |
| Jineng / Lumbung                               | : Sang Hyang Sri      |
| Manik Galih                                    |                       |
| Dimple   | : The Bhuta           |
| Nguncang                                       |                       |
| Bada / Kandang                                 | : Sang Hyang Rare     |
| Angon  |                       |
| Where to Plant Ari-ari                         | : Sang Hyang Berawi   |
| Palinggih Surya                                | : Sang Hyang Surya    |
| Raditya  |                       |
| Sanggah Kamulan                                | : Hyang Kawitan,      |
| Sang Hyang Tri Murti                           |                       |
| Palinggih Panglurah                            | : The Queen of        |
| Anglurah Made Jelaung                          |                       |
| Palinggih Taksu                                | : The Bhuta Kala Raja |
| / Ratu Anglurah Ketut Petung                   |                       |
| Bale Piasan                                    | : Sang Hyang          |
| Wenang   |                       |
| Song Sombah                                    | : The Bhuta           |
| Amangkurat                                     |                       |
| Palinggih Lebu                                 | : Sang Hyang Wisesa   |
| / Ratu Anglurah Tangkeb Langit                 |                       |
| Palinggih Gedong Mas Catu                      | : Sang                |
| Hyang Sri Sedana (Sang Hyang Sri Sedana        |                       |
| Ngerem & Sang Hyang Sedana Hair)               |                       |
| Road In Front of House                         | : Sang Bhuta Ngadu    |
| Gang Rumah                                     | : The Bhuta Lawang    |
| The Roof                                       | : The Kala Nembah     |
| Stone Buffer Pole                              | : The Bhuta Jeng      |
| Basic Household                                | : The Kala Dekek      |
| Pile house                                     | : Sang Kala Ngintip   |
| Edge Bale Door (Waton)                         | : The Bhuta Beard     |
| Beds   | : The Bhuta Asih      |
| Mattress                                       | : The Bhuta Gumelar   |
| Pillow   | : Sang Bhuta          |
| Jempang  |                       |
| Mat  | : The Bhuta           |
| Gumulung                                       |                       |
| Foot Bed                                       | : The Bhuta Dengkol   |
| Under Bed                                      | : The Bhuta Duleg     |
| Kolong Beds                                    | : The Bhuta Duwel     |
| Wood Under the Plank                           | : Sang Bhuta Necong   |
| Bamboo Blade (Galar)                           | : The Bhuta Degree    |
| and the Bhuta Ndelik                           |                       |

Bed Room Setup : The Kanda Pat

The entire goddess god is believed to be in a building built on a courtyard of a dwelling house in traditional Balinese architecture. So that the concept of macrocosm and microcosm is not only between nature and man, but between human nature and the created building has one soul which has its duties and functions respectively to guard each other, and lead in life.

### 3.5 Sacralization of Buildings in Asta Kosala Kosali Concept

Traditional buildings are seen as a life, so he also undergoes a ceremony starting from the preparation period of construction, during the construction process until after the development process is completed. Man in relationship with his Lord, with his ancestors, with his fellow man, and with beings outside himself, communicating by means of ceremonial means. The process of inspiration or sacralization of a building in the Hindu community begins in three stages, ie from before the founding of the building, when erecting the building and after finishing the building. The circuit is as follows:

#### a. Ceremony Before Building

Beginning with the deliberation of the family or the citizens accompanied by the means of ceremony in the form of canang penyawis or cane for musyawarah sekeha or banjar. In this deliberations discussed the issue of good days (adult ayu) to build, the next stage of preparation and so on existing at each stage is also accompanied by a ceremony (Bendesa, 1982: 8). The names of the ceremonies are:

- Family Level: canang pengerwis pengerwos
- Level of citizens sekeha or banjar: cane
- Looking for a good day (adult ayu): canang pemuah
- Make Gegulak standard building dimension: daksina or sesantun
- Cutting down wood: the jasmine and the triangle

Purpose and purpose of upacara for the success of the activities undertaken:

- Bebantenan pendang penyyawis: as a

- welcome expression, welcome to meet.
- b. Canang pengerawos: as a guide for the deliberation, discussion and consultation.
  - c. Cane: In the citizen-level meeting as the cleaning of Tri Kaya Parisudha and the endorsement statement of the meeting which also aims as a testimony of the bond of sense of unity to get consensus in deliberation.
  - d. Canang Pemuah: As a permakluman or request that by the recipient forwarded to the revered in connection with the profession as Empu, Undagi, Sangging, Pemangku, or other professions of the clergy.
  - e. Bebantenan Daksina or Compensation complete with his runtutannya at the ceremony of making gegulak or other ceremony means as a symbol of making money worshiped in connection with activities or worship.
  - f. Banten Pejati with complete and complete damage at the tree cutting ceremony for building materials aims to convey intent, begging to be allowed to cut trees for building materials. By tapping three times the tree to be felled is a direct dialogue with the tree, the inhabitants and the ruler with the language of the mantras of ritual dialogue spells.

The ceremony is performed at places of activity performed at the appointed times in accordance with adult ayu or the election of a good day, preparation of development carried out by people who will build complete with upakara means to be dihaturkan. Preparatory ceremonies before the founding of the building is called the ceremony ngeruwak coral that is the beginning ceremony of the construction of the house by mengupacarai basic land of the building. But before this ceremony, first undagi perform ritual purification (maprayascita), make a refutation to place menghakkan bantati pejati to the presence of Bhagawan Wiswakarma as undagi teacher, then make gegulak that is a unity

of measure of the principal taken from the size of people who build the house. Implementation of the ceremony conducted by the Undagi and accompanied by the house will build.

Each ceremony undertaken specified time and place, purpose and purpose, means and implementation of the ceremony. After the ceremony everything is ready to perform the ceremony to examine the whole elements, facilities and participants. Implementation on the One and Only convey the purpose and dialogue the ritual with what is done. At the end it conveys pesegehan and tetabuhan to the spirits of the earthly beings in the underworld called Rajakala, Bhutakala, Banaspati and similar powers. From the course of the ceremony, it is clearly a manners of human relations with his Lord, and the forces in his environment to achieve what is expected.

#### **b. Ceremony At Building**

The process of constructing the building during the construction period, the steps with the ceremony are: measurement of the yard, basic marketing, perforating the pole, punching holes, putting the bow to the pole pit, and installing the roof (Bendesa 1982: 11). The course of the ceremony is:

- a. Measuring yard: The ceremony is banten nyikut reef, sesantunan with complete runtutan and pasegehan.
- b. Basic Installation: The ground stone ceremony ceremony is called a cleansing ceremony whose level and its completeness are adjusted to the kind and level of the priority of the building.
- c. Pushing the pole and piercing the calamity: Preceded with an early sculpture ceremony piercing the pole and scratching ceremonial holes punctured the construction bucket cull at the roof top.
- d. Ngaug sunduk: The assembly ceremony called ngaug sunduk begins by inserting the pen bowed to the pole hole followed by another series after all construction elements are done.
- e. Roof Installation: After all construction

elements have been completed, it will be done with the ceremony of *ngerabin* and the workers installing the roof. Then proceed with the work of completion of construction parts of floors, walls, bales, and other parts.

Ceremony during the process of building a building is done in place of the building will be established. The ceremony is performed in the yard of the building to be erected after physical cleaning and ritual, then *nasarin* done in the yard of the building to be erected on the foundation hole in the corner / *kucu kangin kucu* or in other parts if the calculation and physical considerations want in other parts. *Nasarin* time according to the provisions of *sasih*, *pawukon*, *wewaran*, and *dauh set* by *wariga* experts who set adult *ayu*, hole punching ceremony and punching holes in place where the building will be erected or where building materials are done which will then proceed at the ceremony *ngaung sunduk* by first cleaning up, rendering poles and sundowns, and the last is the installation of the roof on the building.

### **c. Ceremony After Building Completed**

After the building is completed the ceremony in a series of the greatest of other ceremonies. To start occupy the buildings held a ceremony *ngulihin coral*, starting from the beginning enter the yard of housing to further inhabit the housing that has been built. If the building then undergoes disaster due to human actions, the building is re-cleaned in a ritual manner after it has been repaired as necessary. But before a house will be occupied in advance held ceremonies of ceremony that is the ceremony associated with efforts to clean up the materials used and at the same time give the soul power to the building, so he can spirited like any other creature. Furthermore, after the building is done, for his birth as a life called the building performed *melaspas* ceremony with equipment, ceremonies and ceremonies, then ceremony *ngulihin coral* similar to the marriage ceremony because as if the residents mated with the building to be occupied.

The ceremony aims to process its birth in a ritual, *melaspas* ceremony conducted after the building is completed to restore the name of the material to its origin and give a new name to the embodiment called the building with the names according to their respective functions. With the ceremony *melaspas* all materials merged ritually, formed in the union of the embodiment of the building that will be ritually cleaned given the soul and physical strength in a ritual and met with the upcoming use in an expected intimacy, so that later able to create a harmonious situation in the family , and later able to provide comfort for the owner of the house in carrying out all activities undertaken.

The course of the ceremony of *pemelaspasan* consisting of renewal, the pastor and *pemasnapan* is the delivery of content, intentions and expectations by means of *bebantenan* and also introductory mantra. After the building and the yard are physically cleaned, the decorations of the building and yard are applied. Appliances such as *sanggah x solar*, *lapaan*, *asagan* and *caru* hole where each *bebantenan* prepared and *bebantenan* units installed in place. The *bebantenan* layout in each place is adjusted to the provisions of the *luan teben* composition and top down according to the type and function. After the arrangement of *bebantenan* prepared with the readiness of the saint who took the ceremonial course, then the ceremony was run with *bebantenan* units and the *puja* introduction mantra.

The purification stage in the sacred building other than those mentioned above, according to Nadia (2006: 41) the purification of the building that has been made is a form of balancing or giving spiritual value to what made into life and *metaksu*. In addition, the concept of development is done by arranging the best and the precise of the various elements, laying procedures, layout, spatial, and ordinance of purgation as it applies to humans as *bhuana alit*. This is where there is a similarity between the concept of *bhuana agung* (building) and *bhuana alit* (occupying human). this is also the basis, in every construction or manufacture of a house or shrine taking the measure of the person owning

it (mekardi). Stages in the purification process of the sacred building can be done by the process as follows:

- a. The ceremony of purifying oneself spiritually (maprayascita) for the undagi and making sanggah side with the rules of the observer (daksina, squeeze, sodan, canang, and color segehan). This is preceded by an undagi to Hagawan Wiswakarma as his undagi teacher.
- b. The ceremony to make gegulak, which is a unity of the main measure taken from the size of the person who built the house, such as: the depa, guli, tapak, and so forth, with the offerings banten pejati and great segehan.
- c. Ceremony ngeruwak, ngendag, and namarin; namely the initial ceremony of the construction of the maupu house of the holy place by mengupacarai land base of the building. This ceremony is done by making a hole of a cubit must. As a ritual material for this ceremony is used of red brick with a picture of bedala nala as the basic symbol of the world, with offerings of red cone, kuwangen, and canang.
- d. The ceremony is a ceremony associated with efforts to clean up the materials used as well as to give soul power to the building, so he can spiritually spirited. When using this tool mengipip urip-trim with main color tuga like blood, pamor (lime), and charcoal, as a symbol of tri murti power.
- e. Pamelaspan ceremony is a panglukata and paresmian ceremony so that the building as a creature can be considered legitimate to have a soul power in the building with spiritual power and taksu in it.

#### IV. CONCLUSION

Traditional architecture of the Hindu community in Bali is a representation of religious teachings as a belief system and cultural system as the values of local wisdom of society. The combination brings its own distinctive features to the buildings formed in

Bali. The exact, rational, and exact computations of the day (adult) day, the elbow (size), and the ritual system used provide a strong magical value to the building being created.

The theology system sanga mandala gives the right picture and position in the formation of building structures in a yard. So that the building that is made is positioned exactly in accordance with the function expected by the person who will live there. The structure of the building with reference to the mandala that flies over the main concept, madya, and nista are adapted to the teachings of tri hita katana to form a structured structure and neatly arranged in the structure of the beautiful and beautiful home expertise. So in the future the traditional architectural system of Hindu people in Bali can be used as a guide and can even be developed in sustainable development system in tangan development of knowledge and technology in this modern era.

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